

Sunday
Scholarship
Series

Pierre

Souvaizan, pianist

Oct. 30, 1977

3 pm

Walter Hall

Edward Johnson
Building

PROGRAM

Sonata in C Major K. 330

Mozart

Allegro moderato
Andante cantabile
Allegretto

Composed in 1778 when Mozart was 22 years old, the Piano Sonata in C Major K. 330 belongs to the set of five sonatas written during the composer's sojourn in Paris. This was an unhappy time for Mozart - not only was he saddened by the loss of his mother, but he was also suffering under the exploitative thumb of various Parisian Impresarios. The Sonata in C Major provides a merry counterpart to its more tragic companion in A minor - the Sonata K. 310. The outer movements are full of capricious buffo passages, and provide a cheerful complement to the more melancholy arioso nature of the Andante cantabile of the middle movement.

Sonata in A Major, Op. 101

Beethoven

Allegretto, ma non troppo
Vivace alla marcia
Adagio ma non troppo, con affetto
Allegro

The sonata, Op. 101 was composed in 1815, a "twilight" gestation time preceding the late style period in which such major works as the Ninth Symphony and the Missa Solemnis were composed. Beethoven's productivity was relatively low in these years - works contemporary with Op. 101 include the songs An die ferne Geliebte and the two cello sonatas, Op. 102.

The German phrases with which Beethoven headed the various movements of this sonata give an indication of the contrasts to be achieved in this work, the shortest of the famous last five piano sonatas.

The directive to play "mit innigsten Empfindung", or with deepest feeling gives us a clue as to the sensitive, questioning nature of the first movement, which witholds from us the tonic key until a series of phrases lapses into the serenity of the recapitulation. The martial, abrupt nature of the second movement, with its insistent dotted rhythm is succeeded by the "sehnsuchtsvoll" or yearning nature of the Adagio which leads without pause into the final

ghostly restatement of the first-movement theme. The final Allegro, with all its "Entschlossenheit" or decisiveness leaves no question in our minds regarding the key of this sonata, and its fiery propulsion is heightened in the A minor fugue forming the development section. With the return of the home key in the final section of the movement, Beethoven is not content to let us rest there complacently, but plays a rather savage joke near the end when the whole thing threatens to slide into another fuge in F Major. But just as we are gritting our teeth to bear it all once more, in creeps A Major and the coda, with a scurrying treble line and rumbling bass which leads us into a final cadence in the home key.

I N T E R M I S S I O N .

Ballade No. 4 in F minor

Chopin

The fourth and final ballade of Chopin was composed during the productive "George Sand years", which, beginning in 1838 saw the compositions of all four ballades, the B flat minor piano sonata, and the Preludes. The F minor ballade exhibits the qualities of lyricism and delicate shading often associated with Chopin's piano music, and the freedom of the ballade structure allows for the varied treatment of the thematic material. There is none of the conflict or polarity associated with the sonata style here; in fact, the contrasting thematic material in the ballade is in the subdominant key and provides a feeling of repose. Also, the pianistic jokes we associate with Schumann are totally absent here - Florestanian playfulness is replaced by a feeling of overriding melancholy.

Symphonic Etudes in the form of Variations

Schumann

The Symphonic Etudes were composed in the years 1834-1836 and were originally published under the title, 12 Davidsbündler Etuden: Etuden im Orchester Charakter, von Florestan und Eusebius. And indeed Florestan and Eusebius, creations of Schumann's rich imagination, are always present in this work which is full of both exuberance and reflectiveness. In 1852 the work was published under the title we use today, and carried a dedication to the English composer, William Sterndale Bennett. The piece itself is pianistically difficult but rewarding. The theme, "Une composition d'un amateur", was the invention of Baron von Fricken, father of Schumann's current 'amour', and provides the basis for 12

variations abounding in free canon, imitation and variety of texture and mood. Often only a mere fragment of the Theme will serve to initiate a variation which then proceeds its own way. The work reaches a fitting conclusion in the final variation in D flat Major, with its triumphant theme borrowed from the 19th-century opera composer Heinrich Marschner.

Trilana

Albeniz

Trilana is one movement of a set of 12 pieces which comprise the suite called Iberia, composed by Albeniz near the end of his life. Interestingly enough, the pieces, each designed to evoke a mood or impression of Spanish life, were written not in the composer's homeland, but in France. Pianistically very demanding, the pieces are a technical challenge to any virtuoso, and Albeniz himself bemoaned the fact that they were far too difficult.

Trilana itself is a small town near Seville, and the piece which bears its name is a dance, replete with guitar effects and soaring Spanish melodies.

Notes by Dorothy DeVal

NEXT EVENT: University of Toronto Wind Symphony, Wednesday, November 9, 1977, 8:30 p.m., MacMillan Theatre.

NEXT SUNDAY SCHOLARSHIP SERIES CONCERT: Music from France, Sunday, January 8, 1978, 3:00 p.m., Walter Hall.